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SONGS OF DUSK AND RENEWAL

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SONGS OF DUSK AND RENEWAL

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DEDICATION

For my little son, Samiel, whose big smile was a candle
in the many late nights of this writing.

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SONGS OF DUSK AND RENEWAL

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Songs of Dusk and Renewal sets two poems from Alfred Edward Housman's *A Shropshire Lad* (1896) for baritone voice and orchestra, with the intent to demonstrate the timeless significance of the text. Housman's collection, largely explored by English composers in the first half of the twentieth century, remains a valid source for composers, yet the writings are seldom observed in recent music. In the present work, poems IV ("Reveille") and XLVI ("Bring, in this timeless grave to throw") are reconciled musically through deep constructs and surface attraction, while being informed by critical and historical perspectives.

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CHAPTER ONE: A FEW PRELIMINARIES

The most prudent advice on setting the poetry of Alfred Edward Housman (1859-1936) is simply to avoid it. This strongly aligns with scholar Stephen Banfield's assertion, "It is unlikely that Housman can ever gain much by being set to music; sometimes he can lose much,"¹ for, to be certain, rhythm, meter, and suggestion are already elemental to the practice of poetry. Yet, composers, noteworthily English, produced some of their more renowned and successful works through musical resurfacings of *A Shropshire Lad* (1896). The collection of poems stroked the imaginations of early twentieth-century composers such as George Butterworth, John Ireland, Arthur Sommervell, and Ralph Vaughan Williams, and the work historically engenders sentiments of English nationalism. A composer may then be faced with two basic problems: the first being whether setting Housman is even beyond dispute; the second negotiates the regional vantage point of the composer. The present work for baritone voice and orchestra addresses these concerns, while anticipating the integrity of Housman's text.

Settings of *A Shropshire Lad* are largely crystallized in the first half of the twentieth century. The collection enjoyed popularity in the hands of composers throughout England,

1. Stephen Banfield, *Sensibility and English Song: Critical Studies of the Early 20th Century*, 244.

but by 1940, composers were less married with the text.² One argues that a work is naturally suited for expression during the age in which it is written, but what of the nature of Housman's work? A century after the first settings of its text, *A Shropshire Lad's* relevance in regards to music surely earns revisiting, or does the fear of infringing on literary³ or historical comment relegate a musical revival to the rear of dusty shelves? If scholarly criticism is allowed full preemption to a new work, then the task is, in any case, better left alone. Housman's own statements warn of the risks inherent in the penetration of a text's surface, and "even when poetry has a meaning, as it usually has, it may be inadvisable to draw it out . . . perfect understanding will sometimes almost extinguish pleasure."⁴ The might of poetry is therefore its visceral engagement. Housman continues, "Poetry indeed seems to me more physical than intellectual."⁵

With respect to music, intellectual, or critical, thought has commented much on *A Shropshire Lad*, and most charges find sonic adaptations deficient; however, Paul Leitch challenges the banal notion that "a musical setting should aim at being as much as possible a

2. Trevor Hold, "Flowers to Fair': *A Shropshire Lad's* Legacy of Song," in *A.E. Housman: A Reassessment*, 107. "From 1940 to the present day, settings of Housman have been relatively few and add little to the catalogue."

3. P.G. Naiditch, "The First Edition of *ASL* in Bookshop and Auction Room," in *A.E. Housman: A Reassessment*, 174-175. "Curiously, the rise and decline and recovery of the price of *A Shropshire Lad* has another parallel: the critical reception of the work." Reception was shaped largely by academic critique, as "ordinary book collectors generally allowed their taste to be governed by the critics. By this reasoning, when the critics admired Housman, collectors paid well to have him in their libraries; when the critics ceased to admire him, the willingness of buyers to obtain *A Shropshire Lad* in its first edition was reduced and prices declined." It seems appropriate to extend this parallel to compositional interest as well.

4. A.E. Housman, *The Name and Nature of Poetry*, 36.

5. *Ibid.*, 45.

translation of the poems from *A Shropshire Lad*,” and he prefaces his argument, “The problem of living up to the intricacies of the poem is indeed a particular one for a composer wishing to set poetry to music. . . . C.W. Orr . . . states that it is impossible for the composer to ‘achieve a musical equivalent of every little nuance that can be found in the poems.’”⁶

Orr’s 1925 setting of “Is my team ploughing?” comes closest by some accounts to handling the problem of Housman’s bitter irony faithfully. Unrelenting, the question is open: “But will any composer really be able to inflect those final lines in a way that a good reader could do?”⁷

In addition to the critical reception of previously set poems, an awareness of Housman’s own perspective is implicit. Although Housman did not particularly object to composers being advocates of his work, he also garnered no sympathy. “Neither illustrators nor composers care twopence about words, and generally do not understand them.”⁸ In a separate letter to his publisher, Housman wrote:

The trouble with book-illustrators, as with composers who set poems to music, is not merely that they are completely wrapped up in their own art and their precious selves, and regard the author merely as a peg to hang things on, but that they seem to have less than ordinary human allowance of sense and feeling.⁹

Yet, for one who did not understand music,¹⁰ Housman deliberately made no

6. Paul Leitch, “Butterworth’s Housman Re-Assessed: Lad Culture,” 18.

7. Hold, 113.

8. Laurence Housman, *A.E.H.: Some poems, some letters and a personal memoir, by his brother, Laurence Housman*.

9. William White, “A.E. Housman and Music,” 210.

10. Percy Withers, “A.E. Housman: Personal Recollections,” 701. It is known that Housman felt unnatural in the company of music. Percy Withers tells of Housman’s face “wrought and flushed with torment”

commissions from *A Shropshire Lad* during its period of wider proliferation among composers,¹¹ and he was quite permissive of its borrowing by them.¹² Any sense of compassion toward composers is biased and dangerous to support, and the writer's refusal of commissions was intended to minimize costs,¹³ but one wonders if Housman's sense of self-preservation extended his sympathies to those capable of perpetuating his art—musicians included. Recognizing his own bent toward intuition and verse, is it possible that Housman at least accepted those same virtues as being pertinent to a composer's vocation? After all, music, for its many abstractions, is foremost a medium capable of evoking a response intrinsic to the spirit—a response supported by Housman—and its elements are bonded with poetry in what may be considered mutual imperfection. For Housman, poetry was a replacement for music,¹⁴ and, notwithstanding pedantries, this alone should justify the pursuit and existence of musical settings.

The problem of setting Housman might be approached from a historical perspective:

upon hearing Vaughan Williams' 1909 setting *On Wenlock Edge*. A successive hearing of Beethoven's *Symphony No. 5* offered no calm to the poet, at least not before the final silence.

11. Norman Marlow, *A.E. Housman: Scholar and Poet*, 9. "Housman always seemed to regard the book with special affection; he would accept till 1925 no royalties on its sales, he refused to allow poems from it to be included in anthologies"

12. Hold, 110. "He gave permission to composers to set his words, but refused to accept a fee, at the same time forbidding them to print the text of his poems in concert programmes. The reason?—he felt that words sung were no longer poetry and should not be considered as such."

13. Naiditch, *The Centenary of "A Shropshire Lad": The Life & Writings of A.E. Housman*, (Department of Special Collections, University Research Library, University of California, Los Angeles), <http://www.archive.org/details/centenaryofashro00naid>, (accessed July 28, 2009).

14. Hold, 110.

For, as I've suggested, the Golden Age of Housman settings has been and gone. *A Shropshire Lad*, first published in 1896, with its imagery of red-coated soldiers of pre-Boer War days, was prophetic of what was to happen twenty years later and had an immediate urgency for the generation brought up in the shadow of the First World War. . . . I have a feeling that the lyrics will never appeal to large numbers of composers in the future.¹⁵

The composer Gerald Finzi discussed Housman in his 1954 Crees lecture:

And today? He would be a bold man who would set Housman, or, much more likely, he would have no impulse to do so. Yet those poems remain the same and it is we, not they, who have changed. Composers too may still be significant even though their language is one which, for the time being, is not in current use.¹⁶

If, as suggested by Finzi, the poetry of *A Shropshire Lad* is static in nature, its relevance declines with age. Likewise, modern music composition risks maturity if mediated only through the anachronistic filter of sixteenth-century precepts.

And so one reaches the true crux of the first problem: is it constructive to set Housman, or any poet of the distant past? Housman's central subjects of youth and disenchantment, while adolescent, are ageless; does his prosody fare as well? Indeed, Housman's strength is found in his ability to elucidate through short, unclouded words that speak directly to the reader. While the familiar harmonic language and squared phrases afforded by composers such as Butterworth pair well with the poetry, Housman presents a problem for modern music, as the poetic style does not immediately appear well-suited for complex, angular expression. At the looming expense of melodrama, the present solution

15. Ibid., 130.

16. Gerald Finzi, *Crees Lectures by Gerald Finzi* (1954; The Finzi Trust, 2009), ed. Diana McVeagh, <http://www.geraldfinzi.org/indexbf94.html?page=/about/crees.html> (accessed July 28, 2009).

creates greater expanses of time through which the text, rife with the need for absorption, is delivered. Wider temporal spaces echo the pastoral imagery of the poetry, yet—as a nod to the irony of the work—they provide dramatic contrast to the simple brevity and concision of Housman's words.

Housman's poetic style does not deny the modern reader a connection to his theme. His desire for "physical" immersion licenses the reader to be impulsive, to extract the text's relevance intuitively, absorbing its meter, scheme, and rhetoric as a natural condition of the poetry. The prosody of his verse then is not confined by time's measure; on the contrary, it is the enduring messenger of his subject.

Finding that neither critical nor historical context should be an impediment, this paper addresses a final concern: what of the nationalistic banner that waves over *A Shropshire Lad*? The title is incidental, as Housman originally published the work in 1896 as *Poems by Terence Hearsay*,¹⁷ yet references to English culture are inseparable from the poetry. The opening poem, "1887," comments on the Golden Jubilee of Queen Victoria (1819-1901); local references are interspersed throughout the sixty-three poem collection, with mention of Bredon, Ludlow, Shrewsbury, Severn, and the celebration of Lammastide, among others; and contractions such as "'tis," although not strictly English usage, are regionally suggestive.

The present work does not particularly emphasize these references. In fact, the two selected poems, IV ("Wake: the silver dusk returning") and XLVI ("Bring, in this timeless

17. Naiditch, *The Centenary of "A Shropshire Lad."*

grave to throw”) are chosen in part because of their ability to function rather independently of the whole of *A Shropshire Lad*. Their inclusion invites Housman’s imagery to perform beyond—rather than beneath—its intended scope, remaining intact for those familiar with his collection, and still convincing for those not. This does not strip the poetry of meaning, since the result constitutes nothing further than selected readings in song-cycle fashion.

While *A Shropshire Lad* has remained largely an English phenomenon in terms of musical settings, Samuel Barber provides exception as an American composer. At a fledgling eighteen years of age, his 1928 adaptation of “With rue my heart is laden,” from *Three Songs*, *Op. 2*, presents the poem in the tradition of the Romantic German *Lied*.

American composer Avrohom (Alan) Leichtling produced his 1969 song cycle *11 Songs from “A Shropshire Lad”* for tenor soloist and orchestra. The work, dedicated to his teacher, Roger Sessions, was performed and recorded by the Orchestra of the Juilliard School of Music in 1970. Leichtling writes of the text treatment, “I found my musico-dramatic impetus went well beyond the words many times. I do not think it is wrong for a composer to read between the lines of a poem and to interpret them in his own way.”¹⁸ A significant contribution to the catalogue of Housman settings, Leichtling’s extensive song cycle juxtaposes Housman’s words with anxieties of the Vietnam era as “a reflective comment on those times from the perspective of one directly in the line of fire.” Leichtling writes “it would, perhaps, serve to show something of how Housman’s universality could be focused on

18. Orchestra of the Juilliard School of Music, with John Hyer (tenor) and Alan Leichtling (conductor), *11 Songs from “A Shropshire Lad,” Op. 50*, Vox/Turnabout, TV-S 34420.

a particular set of external circumstance.”¹⁹

Although Housman’s poetry is historically an English possession, the span of its influence reaches much farther. In brief, nationalist branding may best be considered the consequence, not a limitation, of *A Shropshire Lad*’s success.

The burden and responsibility felt here in setting selections from *A Shropshire Lad* is great. Careful effort has been taken to preserve the dignity of Housman’s poems, and equal, if not greater, care is extended to the task of capturing his imagery and mood through musical devices. In this work, it is hoped that the music and the poetry may traverse art forms and historical boundaries without degradation, and that the two together will “lie eternal bedfellows.” Such an achievement is ambitious, but it seems a requisite endeavor.

19. Avrohom Leichtling, personal communication with the author, August 6, 2009.

CHAPTER TWO: “REVEILLE (TARANTELLA)”

Housman’s fourth poem from *A Shropshire Lad*, “Reveille,” evokes images of wartime, and the music, a stylized tarantella, reflects the urgency of the text in rigorous, militaristic fashion (see Appendix C for full text of both poems).

Appropriate for its bid against time, the subtext of the tarantella dance extends Housman’s appeals that culminate with the final lines

Up, lad: when the journey’s over
There’ll be time enough to sleep.

The dance, one of compound meter, pits major against minor, a harmonic technique not made explicit until measure 360, where G major alternates with a decorated and respelled G minor sonority (G-A#-D). This second chord also expresses a mediant relationship to the first, fully built as E \varnothing 7.

EXAMPLE 1.1 Harmonic application of the traditional tarantella, mm. 360–63

The musical score for Example 1.1, measures 360–63, is presented for five instruments: Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The score is in 3/4 time and begins at measure 360. The key signature is one flat (B-flat). The tempo/mood is marked 'sim.' (sìmplice). The dynamics are marked 'mp' (mezzo-piano). The Violin I and II parts play a melodic line with eighth notes, while the Viola, Violoncello, and Contrabass parts play a harmonic accompaniment with eighth notes. The Contrabass part is marked 'mp' at the beginning of the excerpt.

Owing to folkloric imagery, the entire structure of the movement is permeated by arachnid symmetry—the number eight controls the mode and harmonic content, formal design, and motivic patterns.

The principal melodic material is constructed from the 0-1 octatonic scale {0134679T},²⁰ as shown in Example 1.2. Exception is taken at measure 199, where the text, “Who’ll beyond the hills away?” is transformative; here the contrasting 02 octatonic set {0235689E} is used to transition the listener into the more reflective, central section of the movement:

EXAMPLE 1.2 Octatonic construction of melodic line, mm. 78–88

The thematic material of the central section begins at measure 218 and uses a numeric mapping of letters to express a more intrinsic relationship to the movement’s octal significance. Introduced by the cellos in measure 224, the set is based on the poem’s title, “Reveille,” and uses a modulo 12 scheme to break apart the eight-letter word. In this system, alpha A is mapped onto pitch class 0, B = 1, C = 2, . . . , Z = 1. Separately, numerical values may be assigned to the letters from one to twenty-six. The resulting gematrial map is

20. The convention used in this paper designates pitch class 0 as C. Pitch class 10 (abbreviated as “T”) and pitch class 11 (“E”) respectively identify sounding pitches A sharp (B flat) and B. The set {TE01} therefore represents the collection: A sharp, B, C, C sharp (D flat).

expressed two ways: as letters relate to pitch classes (mod. 12); and as letters relate to their strictly numbered placement in the modern English alphabet (mod. 26).

TABLE 1.1 Gematrial expression of “Reveille” as applied through modulo 12 and modulo 26 operations, resulting in octally significant values

	R	E	V	E	I	L	L	E	
mod. 12	5	4	9	4	8	E	E	4	= 32
mod. 26	18	5	22	5	9	12	12	5	= 88

Less important to the aesthetic, but significant to the design is the sum of each. Thirty-two is divisible by *eight* four times, reducing the value to four, and “Reveille” is the fourth poem in Housman’s set. *Eighty-eight* is a surface result twice emphasizing the controlling number. While the latter is reserved as an incidental relationship, musically, the mod. 12 expression controls the section’s theme. The ordered pitch mapping <54948EE4>, or F-E-A-E-G#-B-B-E, is handed from the cello section to the singer at measure 254.

EXAMPLE 1.3 Application of mod. 12 mapping to theme of central section, mm. 254–261

254 [5] [4] [9] [4] [8] [E] [E] [4]

mp

BAR. 

Towns and coun - tries woo to - geth - er,

Another mathematical construct is found in the timpani part from measure 274 to 289. The timpani comments on the accompanying text:

Never lad that trod on leather
Lived to feast his heart with all.

Reinforcing the imminence of mortality, the timpani pronounces Housman's years of birth and passing as an eight-part rhythmic set: 1859-1936. Each part is an eight-bit binary grouping used to convert individual numbers into rhythmic values. The binary group is formed of four possible numbers, "eight," "four," "two," and "one," and each of these numbers may be off (false, or "zero") or on (true, or "one"). If the value assigned is true, the number receives its designated value (*e.g.*, "four"); otherwise, it is empty. For each positive result, the value is summed with the group. Table 1.2 illustrates the concept.

TABLE 1.2 Extraction of significant values through eight-bit binary process

Example Group 1				Example Group 2			
8	4	2	1	8	4	2	1
FALSE	TRUE	TRUE	TRUE	TRUE	FALSE	FALSE	TRUE
0	1	1	1	1	0	0	1
$4 + 2 + 1 = 7$				$8 + 1 = 9$			
The returned value is "7."				The returned value is "9."			

The following table shows the derivation of rhythms from the numeric values. For each "zero," a quarter rest is assigned. For each positive value, the result is a quarter note.

Example 1.4 reveals the final passage as applied to the timpani.

TABLE 1.3 Mapping of years 1859 and 1936 to rhythm, derived by eight-bit binary operations

1				8				5				9				1				9				3				6				
8	4	2	1	8	4	2	1	8	4	2	1	8	4	2	1	8	4	2	1	8	4	2	1	8	4	2	1	8	4	2	1	
0	0	0	1	1	0	0	0	0	1	0	1	1	0	0	1	0	0	0	1	1	0	0	1	1	0	0	1	1	0	1	1	0
♪	♪	♪	♩	♩	♪	♪	♪	♪	♩	♪	♪	♩	♪	♪	♪	♪	♪	♪	♩	♩	♪	♪	♪	♩	♩	♪	♪	♩	♩	♪	♪	♪

EXAMPLE 1.4 Binary setting of rhythm in timpani part, accompanied by baritone voice, mm. 274–289

274 0 0 0 1 1 0 0 0 0 1

TIMP. *mf* *p*

BAR. Nev - er lad that trod on leath - er

279 0 1 1 0 0 1 0 0 0 1 1 0

TIMP.

BAR. Lived to feast his

285 0 1 0 0 1 1 0 1 1 0

TIMP.

BAR. heart with all.

As a further expression of octal significance—global in scope—the entire ternary form, consisting of a fast → moderate → fast tempo scheme, is divided into eight sections, plus a coda in the opening key. Worth noting is that the larger, three-part structure is parsed by tempo and a recapitulation of motivic elements. In classical construction, the larger formal sections are defined through key relationships, a fracturing which—for the present analysis—is reserved for the form’s eight subsections. Here, the tonal level of each subsection is mapped to the 0-1 octatonic scale in ascending fashion, and the increasing compression of the text is designed to accommodate the forward harmonic motion. These elements work together to offer the listener a mounting sense of tension. Table 1.4 details the resulting formal divisions.

TABLE 1.4 Division of ternary form into eight sections, plus coda

Section	Tempo	Subsection	Measure	Tonal Level	Text
A	♩ = 120	1	1	A#	Wake: the silver dusk returning Up the beach of darkness brims, And the ship of sunrise burning Strands upon the eastern rims.
		2	115	B	Wake: the vaulted shadow shatters, Trampled to the floor it spanned, And the tent of night in tatters Straws the sky-pavilioned land.
		3	167	C#	Up, lad, up, 'tis late for lying; Hear the drums of morning play; Hark, the empty highways crying "Who'll beyond the hills away?"
B	♩ = 104	4	218	D	Towns and countries woo together, Forelands beacon, belfries call;
		5	274	E	Never lad that trod on leather Lived to feast his heart with all.
A	♩ = 120	6	292	F	Up, lad: thews that lie and cumber Sunlit pallets never thrive; Morns abed and daylight slumber Were not meant for man alive.
		7	323	G	Clay lies still, but blood's a rover; Breath's a ware that will not keep.
		8	373	G#	Up, lad: when the journey's over There'll be time enough to sleep.
CODA	♩ = 120	–	388	A#	–

Sets derived from the octatonic scale form the principal motivic material. The opening motive ('X') in the winds, <TE12>, reduced to {0134}, is used throughout the movement, and a more extended motive ('Y'), workably a theme, first appears at measure 44. Example 1.5 shows the pairing of both motives as a congruent linear and harmonic function.

EXAMPLE 1.5 A subset of the octatonic scale forms the pervading motive of the movement (designated here as ‘X’). Vertical arrangement of the motive informs much of the movement’s harmonic content. Motive ‘Y,’ thematic in nature, also performs as an octatonic subset. mm. 44–47

The musical score for measures 44-47 of 'Tarantella' features five staves: Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.).

- Violin I (VLN. I):** Measures 44-47. A box labeled 'MOTIVE 'X' <TE12>' spans measures 44 and 45. It contains notes E4 (labeled [E]), G#4 (labeled [1]), and A4 (labeled [2]). The dynamics are *mp*.
- Violin II (VLN. II):** Measures 44-47. A box labeled 'MOTIVE 'X' <TE12>' spans measures 44 and 45. It contains notes F#4 (labeled [T]), A4 (labeled [1]), and B4 (labeled [2]). The dynamics are *mp*.
- Viola (VLA.):** Measures 44-47. A box labeled 'MOTIVE 'Y'' spans measures 44 and 45. It contains notes E3 (labeled [E]), G#3 (labeled [1]), and A3 (labeled [2]). The dynamics are *mf*.
- Violoncello (VC.):** Measures 44-47. A box labeled 'MOTIVE 'Y'' spans measures 44 and 45. It contains notes E3 (labeled [E]), G#3 (labeled [1]), and A3 (labeled [2]). The dynamics are *mf*.
- Contrabass (CB.):** Measures 44-47. A box labeled 'MOTIVE 'Y'' spans measures 44 and 45. It contains notes E3 (labeled [E]), G#3 (labeled [1]), and A3 (labeled [2]). The dynamics are *mp*.

Throughout “Tarantella,” the strict application of numeric constructs enforces Housman’s martial backdrop and emphasizes the textual implications: the protagonist is a subordinate of time and circumstance.

CHAPTER THREE: “BRING, IN THIS TIMELESS GRAVE TO THROW (ELEGY)”

The powerful imagery of Housman’s forty-sixth poem, “Bring, in this timeless grave to throw,” transports the listener from the tense landscape of “Reveille” to one of calm resignation and solitude. The text conjures images of lifeless flowers and frozen ground, appealing for nothing that is evergreen. Solace will be found only with “whatever will not flower again,” only those plants that pass with winter. The music of this movement is elegiac and paints the setting monochromatically with searing, icy washes and open harmonies.

The opening motive is a series of falling thirds—a local-level construction that forms the basis for the larger harmonic plan (Example 2.1). Sonically restraining the harmonic motion of the motive, it is paired with parallel perfect fifths in the violas (Example 2.2).

EXAMPLE 2.1 Falling thirds of opening motive, mm. 1–4



EXAMPLE 2.2 Opening motive in parallel perfect fifth motion, mm. 9–11

VLA.

VC.

mp

div.

Unlike the music of “Reveille,” where the tonal scheme pushes incessantly upward, the pitch levels of the elegy spiral downward by thirds over the duration of the movement, echoing the structure of the opening motive and commenting on the text’s wilted melancholy. Following a lengthy introduction centered around C sharp, the music moves briefly to a B-flat tonal level in measure 27, and then settles on E minor at measure 37, where the leading edge of the opening motive is made plain (refer to Example 2.1). Table 2.1 summarizes the large-scale harmonic motion of the movement.

TABLE 2.1 Harmonic map tracing the movement’s falling third progression

Tonal level	Measure	Tonal level	Measure
C sharp (E)	1	E	142
<i>(B flat)</i>	27	C sharp	148
E	37	A	178
D flat (C sharp)	52	F sharp	198
A	65	D	211
F sharp	69	B	214
D	82	G	219
<i>(C sharp)</i>	108	E	225
B	119	C sharp	249
G	134	F*	274*

NOTE: Major/minor and other inflections are not represented. Italicized text indicates transitional or ancillary harmonic material. *Unrelated to falling third progression

Breaking the unity of the harmonic scheme, the work is closed with a suspended perfect fifth sonority on F. This is reached via a formal return to the opening tonal level on

C sharp. The viola's empty fifth (C#, G#) at measure 270 melds with the entering violins at measure 271, creating a decorated C#M7 tonic function through enharmonic respelling (F = E#; C = B#). The tonic function is fleeting, however, as the tolling chimes strip the violas, exposing the bare fifth of the violins. The significance of the sonority lies in the pastoral imagery often invoked by Housman. Traditionally associated with pastoral songs, the key of F here symbolizes a transcendence from one realm to the next, from frozen fields to those less forlorn; fields empty, nonetheless, as the subtext of the preceding poems in Housman's collection asserts self-sacrifice. The absence of A (or A flat) in the final sonority is then a representational mandate.

EXAMPLE 2.3 Transformation of tonic chord (C#M7) into empty fifth sonority, mm. 270–78

The musical score for measures 270–278 is presented in a system with five staves. The top two staves are for Percussion 2 (PERC. 2) and Percussion 3 (PERC. 3). The bottom three staves are for Violin I (VLN. I), Violin II (VLN. II), and Viola (VLA.).

- PERC. 2:** Measures 270–271 are whole rests. At measure 272, a half note C# is played, marked *pp* and labeled "CHIMES". It is followed by whole rests through measure 278.
- PERC. 3:** Measures 270–271 are whole rests. At measure 272, a half note G# is played, marked *pp* and labeled "TRIANGLE". It is followed by whole rests through measure 278.
- VLN. I:** Measures 270–271 are whole rests. At measure 272, a half note C# is played, marked *pp*. It is followed by a half note D# in measure 273, and then a half note E# in measure 274. From measure 275 to 278, the violin plays a sustained half note F#.
- VLN. II:** Measures 270–271 are whole rests. At measure 272, a half note C# is played, marked *pp*. It is followed by a half note D# in measure 273, and then a half note E# in measure 274. From measure 275 to 278, the violin plays a sustained half note F#.
- VLA.:** Measures 270–271 show a C#M7 chord (C#, G#, F#, C#). At measure 272, the viola plays a half note C# (marked *pp*) and a half note G# (marked *pp*). From measure 273 to 278, the viola plays a sustained half note F#.

The time signature changes from 2/4 to 4/4 at measure 272. A fermata is placed over the final measure (278) of all staves.

The principal melodic mode of the setting is Lydian. This scale suggests transformative qualities appropriate to the affect of transcendence, but it also evokes an unfounded optimism via the upwardly-inflected raised fourth scale degree (Example 2.4).

EXAMPLE 2.4 Melodic presentation of E Lydian mode (E F# G# A# B C# D#), mm. 44–48

42

TIMP.

BAR.

VC.

mp

Bring, in this timeless grave to throw,

In migrating the poetic landscape to music, the work benefits from a percussion section built heavily from metallic timbres: suspended and crash cymbals; chimes; crotales, bowed and struck; triangle hits and rolls; vibraphone, with mallets and with bow; gong; sleigh bells; and anvil. These colors aid in musically rendering Housman's icy images. Example 2.5 heralds the close of the first verse and provides transition into the second. Here, sleigh bells, chimes, crotales, and vibraphone pulsings offer bright padding against the held notes of the upper strings and winds.

To aid in suggesting repose without being musically static, the movement's rhythmic motion generally is "white," seeking the greatest effect from sustained notes and broad, regular gestures (Example 2.6). Passages requiring subtle motion without overstating the musical activity utilize padded textures as a means to nudge the listener ahead. An example occurs at measure 152, where strings provide only the requisite energy for maintaining flow (Example 2.7). When seeking an effect of total stasis, however, rhythmic activity is fully stripped, as seen in the accompaniment to Housman's opening text (refer to Example 2.4).

EXAMPLE 2.5 Use of metallic percussion and high register to timbrally suggest Housman's winter imagery, mm. 144–47

WITH BRILLIANCE, *a tempo*

FL. 1,2.

OB. 1,2.

B♭ CL. 1,2.

BSN. 1,2.

HN. 1,2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I

VLN. II

VLA.

VC.

CB.

144

f

f

f

pp

pp

pp

mf

B - G#

SLEIGH BELLS

CHIMES

VIBRAPHONE

f

f

f

n.

n.

f

unl.
pizz.

f

EXAMPLE 2.6 “White” rhythmic motion, suggesting stasis through expansive gestures, mm. 33–41

33 *rit.* $\text{♩} = 80$

B♭ CL. 1,2. *1.* *pp*

BSN. 1,2. *1.* *pp*

HN. 1,2. *mp* *1.* *pp*

TBN. *2.* *mp* *pp*

VLA. *rit.* $\text{♩} = 80$ *mp* *n.* *div. stagger bowing*

VC. *arco* *mp* *pp*

CB. *mp* *n.*

EXAMPLE 2.7 mm. 152–57; reduction

152 *mf* *p* *mp* *n.*

B♭ CL. 1,2. *3*

HN. 1,2. *mp* *p* *pp*

VLN. II *(div.)* *p*

VLA. *p*

VC. *unif.* *p*

Housman’s text appeals to the observer’s sense of color, denying hues outside a monochromatic scope. The musical interpretation of the poem aims to capture the writer’s imagery and substance principally through devices of orchestration and texture, while offering subtextual meaning through formal design.

CHAPTER FOUR: FINAL REMARKS

The true appeal of Housman's poetry is—as perhaps he intended—an attraction to the surface. Housman's skill in conducting the vision of his reader is one that conveys immediacy, and, as one relishes the sound devices of the poetry, it is hoped that one becomes saturated musically with the harmony and texture of the setting, the intensity of the percussion corps, and the lyrical expression of the melody; these elements are foremost in the significance and understanding of the music. The link to human emotion, poetic or musical, ensures Housman's relevance. Housman does offer much to the reader, and, musically, as he might gain a listener, he gains much.

APPENDIX A: INSTRUMENTATION

2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Bassoons

2 Horns in F
Trumpet in B \flat
Trombone

Timpani: 32", 28", 25"

Percussion 1: bass drum, gong, slapstick, sleigh bells, thunder sheet

Percussion 2: anvil, chimes (E \flat 4, F4, G \flat 4, G \sharp 4, B \flat 4, E5, C \sharp 5, F5, F \sharp 5), crotales (E4),
tom-toms (high, medium, low), triangle

Percussion 3: crotales (C \sharp 4, D4, E4, F \sharp 4 [G \flat 4], G4, A \flat 4, A \sharp 4 [B \flat 4], E5), snare drum,
tambourine, tam-tam, triangle

Percussion 4: crash cymbal, gong, suspended cymbal, tam-tam, vibraphone, wood blocks

Harp

Baritone soloist

Violins I, II
Violas
Violoncellos
Contrabasses

APPENDIX B: FULL SCORE

SCORE IN C

SONGS OF DUSK AND RENEWAL

I. REVEILLE (TARANTELLA)

TEXT BY A. E. HOUSMAN

ALAN SCOTT

MARCH $\text{♩} = 120$

2 FLUTES

2 OBOES

2 CLARINETS IN B \flat

2 BASSOONS

2 HORNS IN F

TRUMPET IN B \flat

TROMBONE

25" = F
28" = A \sharp
32" = D

TIMPANI

PERCUSSION 1

PERCUSSION 2

PERCUSSION 3

PERCUSSION 4

HARP

D C \sharp B | E F G A \sharp

BARITONE SOLO

MARCH $\text{♩} = 120$

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

26

18

FL. 1, 2. *mf* *f*

OB. 1, 2. *mf* *f*

B \flat CL. 1, 2. *mf* *f*

BSN. 1, 2.

HN. 1, 2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4 TAM-TAM *n.*

HP. *mf* *f* A \sharp

BAR.

18

VLN. I

VLN. II

VLA.

VC.

CB.

26

FL. 1, 2.

OB. 1, 2.

B \flat CL. 1, 2.

BSN. 1, 2.

HN. 1, 2.

B \flat TPT.

TBN.

TIMP.

THUNDER SHEET

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I

VLN. II

VLA.

VC.

CB.

28

The musical score for page 28, measures 26-31, is written for a large symphony orchestra. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, B-flat Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, B-flat Trumpet, and Trombone. The percussion section includes Timpani, a Thunder Sheet, and four other percussionists. The harp (HP) and baritone (BAR) are also present. The string section consists of Violins I & II, Viola, Violoncello (VC), and Contrabass (CB). The score is in the key of one sharp (F#) and features a variety of musical notations, including dynamics (ff, f, div.), articulation (accents, slurs), and performance instructions (div.).

[illegible]

39

FL. 1.2.

OB. 1.2.

B \flat CL. 1.2.

BSN. 1.2.

HN. 1.2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

39

VLN. I

VLN. II

VLA.

VC.

CB.

The musical score for measures 39-43 is as follows:

- Measures 39-43:**
 - FL. 1.2., OB. 1.2., HN. 1.2., B \flat TPT., TBN., PERC. 1-4, HP., BAR., VLN. II, VLA., VC., CB.:** All parts have whole rests.
 - B \flat CL. 1.2.:**
 - Measure 39: Quarter note G \sharp 4, quarter note A4.
 - Measure 40: Quarter note B4, quarter note C5, quarter note B4, quarter note A4.
 - Measure 41: Quarter note G \sharp 4, quarter note F \sharp 4, quarter note E4, quarter note D4.
 - Measure 42: Quarter note C4, quarter note B3, quarter note A3, quarter note G3.
 - Measure 43: Quarter note F3, quarter note E3, quarter note D3, quarter note C3.
 - BSN. 1.2.:**
 - Measure 39: Quarter note G \sharp 3, quarter note F \sharp 3, quarter note E3, quarter note D3.
 - Measure 40: Quarter note C3, quarter note B2, quarter note A2, quarter note G2.
 - Measure 41: Quarter note F2, quarter note E2, quarter note D2, quarter note C2.
 - Measure 42: Quarter note B1, quarter note A1, quarter note G1, quarter note F1.
 - Measure 43: Quarter note E1, quarter note D1, quarter note C1, quarter note B0.
 - TBN.:**
 - Measure 39: Quarter note G \sharp 3, quarter note F \sharp 3, quarter note E3, quarter note D3.
 - Measure 40: Quarter note C3, quarter note B2, quarter note A2, quarter note G2.
 - Measure 41: Quarter note F2, quarter note E2, quarter note D2, quarter note C2.
 - Measure 42: Quarter note B1, quarter note A1, quarter note G1, quarter note F1.
 - Measure 43: Quarter note E1, quarter note D1, quarter note C1, quarter note B0.
 - TIMP.:**
 - Measure 39: Quarter note G \sharp 3, quarter note F \sharp 3, quarter note E3, quarter note D3.
 - Measure 40: Quarter note C3, quarter note B2, quarter note A2, quarter note G2.
 - Measure 41: Quarter note F2, quarter note E2, quarter note D2, quarter note C2.
 - Measure 42: Quarter note B1, quarter note A1, quarter note G1, quarter note F1.
 - Measure 43: Quarter note E1, quarter note D1, quarter note C1, quarter note B0.
 - VLN. I:**
 - Measure 39: Quarter note G \sharp 4, quarter note A4, quarter note B4, quarter note C5.
 - Measure 40: Quarter note B4, quarter note A4, quarter note G \sharp 4, quarter note F \sharp 4.
 - Measure 41: Quarter note E4, quarter note D4, quarter note C4, quarter note B3.
 - Measure 42: Quarter note A3, quarter note G3, quarter note F3, quarter note E3.
 - Measure 43: Quarter note D3, quarter note C3, quarter note B2, quarter note A2.
 - VLA.:**
 - Measure 39: Quarter note G \sharp 3, quarter note F \sharp 3, quarter note E3, quarter note D3.
 - Measure 40: Quarter note C3, quarter note B2, quarter note A2, quarter note G2.
 - Measure 41: Quarter note F2, quarter note E2, quarter note D2, quarter note C2.
 - Measure 42: Quarter note B1, quarter note A1, quarter note G1, quarter note F1.
 - Measure 43: Quarter note E1, quarter note D1, quarter note C1, quarter note B0.
 - VC.:**
 - Measure 39: Quarter note G \sharp 3, quarter note F \sharp 3, quarter note E3, quarter note D3.
 - Measure 40: Quarter note C3, quarter note B2, quarter note A2, quarter note G2.
 - Measure 41: Quarter note F2, quarter note E2, quarter note D2, quarter note C2.
 - Measure 42: Quarter note B1, quarter note A1, quarter note G1, quarter note F1.
 - Measure 43: Quarter note E1, quarter note D1, quarter note C1, quarter note B0.

44

FL. 1, 2.

OB. 1, 2.

B♭ CL. 1, 2.

mf

BSN. 1, 2.

mf

HN. 1, 2.

B♭ TPT.

TBN.

mf

TIMP.

mf

PERC. 1

PERC. 2

TRIANGLE

PERC. 3

mp

VIBRAPHONE let ring

PERC. 4

mp

Xeo.....*

HP.

BAR.

44

VLN. I

mp

VLN. II

mp

VLA.

mf

VC.

pizz.

CB.

mp

50

FL. 1.2.

OB. 1.2.

B♭ CL. 1.2.

BSN. 1.2.

HN. 1.2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

SUS. CYMBAL

HP.

BAR.

50

VLN. I

VLN. II

VLA.

VC.

CB.

mf

mf

n.

57

FL. 1.2. *f* *a2*

OB. 1.2. *f* *a2*

B \flat CL. 1.2.

BSN. 1.2. *f* *mf*

HN. 1.2. *f*

B \flat TPT.

TBN. *f*

TIMP. *mf*

PERC. 1

PERC. 2

PERC. 3

PERC. 4 *f*

HP.

BAR.

VLN. I *f*

VLN. II *f*

VLA. *arco* *mf*

VC. *f*

CB. *f* *arco*

n.

34

35

78

FL. 1,2.

OB. 1,2.

B♭ CL. 1,2.

BSN. 1,2.

HN. 1,2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

78 *div.*

VLN. I

VLN. II

VLA.

VC.

CB.

f *pizz.*

f *subito mp*

Wake: the sil - ver dusk re - turn - ing Up the beach

102 *a2*

FL. 1,2. *f*

OB. 1,2. *f*

B \flat CL. 1,2. *a2* *f*

BSN. 1,2. *a2* *f*

HN. 1,2.

B \flat TPT.

TBN. *f*

TIMP.

PERC. 1 *BASS DRUM* *f*

PERC. 2

PERC. 3

PERC. 4 *GONG* *f*

HP.

BAR. *rims.*

VLN. I *f*

VLN. II *f*

VLA. *f*

VC. *f*

CB. *arco* *f*

39

40

115

FL. 1.2.

OB. 1.2.

B♭ CL. 1.2.

BSN. 1.2.

HN. 1.2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

Wake: the vault - ed sha - dow shat - ters, _____

VLN. I

VLN. II

VLA.

VC.

CB.

ff

mf^{1.}

2.

f

p

div.

121

FL. 1, 2. *f* *mf* *p*

OB. 1, 2. *f* *mf* *p*

B♭ CL. 1, 2. *f* *mf* *p*

BSN. 1, 2. *f* *mf* *p*

HN. 1, 2. *f* *mf* *pp*

B♭ TPT. *f*

TBN. *f*

TIMP. *f* *p* (bass drum)

PERC. 1 *f*

PERC. 2

PERC. 3

PERC. 4

HP.

BAR. Tramp - led to the floor it spanned,

121

VLN. I *f* *mf* *unis.*

VLN. II *f* *mf* *unis.*

VLA. *f* *mf* *unis.*

VC. *f* *mf* *unis.*

CB. *f* *mf* *pizz.*

B - E
G♯ - A♯
D - F♯

127

FL. 1,2.

OB. 1,2.

B♭ CL. 1,2.

BSN. 1,2.

HN. 1,2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

And the tent _____ of night in tat - ters _____

VLN. I

VLN. II

VLA.

VC.

CB.

p

mp

n.

133

FL. 1.2.

OB. 1.2.

B \flat CL. 1.2.

BSN. 1.2.

HN. 1.2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

133

VLN. I

VLN. II

VLA.

VC.

CB.

pp

pp

mf

n.

mp

mp

mp

pizz.

mp

mf

mp

mf

Straws the sky - pa - vil - - - ioned land.

44

141

FL. 1,2. *mf* 1.

OB. 1,2.

B \flat CL. 1,2.

BSN. 1,2. *mf* 1. *f*

HN. 1,2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4 TAM-TAM *n.*

HP. *ff* gliss.

BAR.

VLN. I 141 *mf*

VLN. II

VLA. *f*

VC. *f*

CB. *f*

FL. 1, 2.

OB. 1, 2.

B \flat CL. 1, 2.

BSN. 1, 2.

HN. 1, 2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I

VLN. II

VLA.

VC.

CB.

156

TRIANGLE

BASS DRUM

47

163

FL. 1, 2.

OB. 1, 2.

B \flat CL. 1, 2.

BSN. 1, 2.

HN. 1, 2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I

VLN. II

VLA.

VC.

CB.

f

1.

2.

f

mf

mf

sf

mf

F# - G

TOM-TOMS high, med., low

f

p

p

SUS. CYMBAL

f

sul pont.

f

f

f

f

f

f

170

FL. 1.2.

OB. 1.2.

B♭ CL. 1.2.

BSN. 1.2.

HN. 1.2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

170

VLN. I

VLN. II

VLA.

VC.

CB.

n.

pp

pp

pp

pp

p

p

p

50

182

FL. 1,2. *mp*

OB. 1,2.

B \flat CL. 1,2.

BSN. 1,2.

HN. 1,2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

182

VLN. I

VLN. II

VLA.

VC.

CB.

Hear the drums of morn - - - ing

[illegible]

193

FL. 1.2.

OB. 1.2.

B \flat CL. 1.2.

BSN. 1.2.

HN. 1.2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

193

VLN. I

VLN. II

VLA.

VC.

CB.

mf

mf

mf

p

p

E - F
A \sharp - A \flat
G - D

(crotales, bowed)

(vibraphone, bowed)

Hark, the emp - ty high - ways cry - ing

pizz.

199

FL. 1,2. *p* *mf* *a2*

OB. 1,2. *p*

B \flat CL. 1,2. *mf* *a2*

BSN. 1,2. *f* *a2*

HN. 1,2. 1. *mf*

B \flat TPT. 2. *mf*

TBN. *mf*

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR. *f*

199 'Who'll be - yond the hills a - - -

VLN. I *normal*

VLN. II *mf* *normal*

VLA. *mf* *normal*

VC. *mf* *normal*

CB. *arco* *mf*

207

FL. 1,2.

OB. 1,2.

B \flat CL. 1,2.

BSN. 1,2.

HN. 1,2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

GONG

SUS. CYMBAL

GONG

ff

ff

ff

HP.

BAR.

VLN. I

VLN. II

VLA.

VC.

CB.

div.

213

MODERATELY ♩ = 104

1. *p* *mp* *pp*

2.

1. *p* *mp* *n.*

1. *p* *mp* *pp*

D - E

PERC. 4 GONG *p*

sotto voce

MODERATELY ♩ = 104

213

div. *mp* *n.*

div. *mp*

p *mp* *n.*

FL. 1.2.

OB. 1.2.

B♭ CL. 1.2.

BSN. 1.2.

HN. 1.2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I

VLN. II

VLA.

VC.

CB.

221

FL. 1,2. *pp*

OB. 1,2.

B \flat CL. 1,2. *pp* 1. 3 3 2.

BSN. 1,2.

HN. 1,2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I 221 *n.*

VLN. II *n.*

VLA.

VC. *con sord.* *mp*

CB.

1.
234 *pp* 3 3

FL. 1,2. 2. *pp*

OB. 1,2. *mp*

B \flat CL. 1,2.

BSN. 1,2. 1. *mp*

HN. 1,2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4 **VIBRAPHONE** soft mallets motor on, slow *vibrato* *mp*

HP.

BAR.

234

VLN. I

VLN. II

VLA.

VC.

CB.

240

FL. 1,2.

OB. 1,2.

B \flat CL. 1,2.

BSN. 1,2.

HN. 1,2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

240

VLN. I

VLN. II

VLA.

VC.

CB.

1. *p*

1. *pp*

2.

3

3

3

3

TAM-TAM (bowed)

SUS. CYMBAL soft mallets

mp

n.

246

FL. 1.2.

OB. 1.2.

B \flat CL. 1.2.

BSN. 1.2.

HN. 1.2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

246

VLN. I

VLN. II

VLA.

VC.

CB.

The musical score for measures 246-253 features a variety of instruments. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet in B-flat 1 & 2, Horn 1 & 2, Trumpet in B-flat, and Trombone. The percussion section consists of four different parts. The harp (HP) and baritone (BAR) also have parts. The string section includes Violins I and II, Viola, Violoncello (VC), and Contrabass (CB). The score includes specific melodic lines for several instruments, with dynamics such as *pp* (pianissimo), *n.* (normal), and *mp* (mezzo-piano). There are also triplets and slurs indicated in the woodwind and string parts.

254

FL. 1.2.

OB. 1.2.

B \flat CL. 1.2.

BSN. 1.2.

HN. 1.2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

GONG

p

HP.

mp

BAR.

Towns_____ and coun - tries_____ woo_____ to - geth - er,___

254

VLN. I

VLN. II

VLA.

VC.

CB.

262

FL. 1.2.

OB. 1.2.

B \flat CL. 1.2.

BSN. 1.2.

HN. 1.2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

262

VLN. I

VLN. II

VLA.

VC.

CB.

(gong)

Fore - lands bea - con,

268

FL. 1.2.

OB. 1.2.

B \flat CL. 1.2.

BSN. 1.2.

HN. 1.2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

(sus. cymbal)

n.

HP.

BAR.

bel - fries__ call; _____

268

VLN. I

VLN. II

VLA.

VC.

CB.

pp

279

FL. 1.2.

OB. 1.2.

B \flat CL. 1.2.

BSN. 1.2.

HN. 1.2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

279

VLN. I

VLN. II

VLA.

VC.

CB.

Lived to feast — his heart with

[illegible]

293 TEMPO I ♩. = 120

FL. 1.2.

OB. 1.2.

B♭ CL. 1.2.

BSN. 1.2.

HN. 1.2.

B♭ TPT.

TBN.

TIMP.

(bass drum)

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

293 TEMPO I ♩. = 120

VLN. I

VLN. II

VLA.

VC.

CB.

70

305

FL. 1.2.

OB. 1.2.

B \flat CL. 1.2.

BSN. 1.2.

HN. 1.2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I

VLN. II

VLA.

VC.

CB.

1.

f

1.

f

mf

mf

f

CROTALES (bowed)

senza sord. sul pont.

f

305 Sun - lit pal - lets nev - er — thrive; —

senza sord. sul pont.

f

senza sord. sul pont.

f

311

FL. 1.2.

OB. 1.2.

B \flat CL. 1.2.

BSN. 1.2.

HN. 1.2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

311

Morns a-bed² and day-light slum-ber_____ Were² not meant for

VLN. I

VLN. II

VLA.

VC.

CB.

mf

a2

subito mp

FL. 1.2.
OB. 1.2.
B♭ CL. 1.2.
BSN. 1.2.
HN. 1.2.
B♭ TPT.
TBN.
TIMP.
PERC. 1
PERC. 2
PERC. 3
PERC. 4
HP.
BAR.
man a - live.
VLN. I
VLN. II
VLA.
VC.
CB.

321

FL. 1,2.

OB. 1,2.

B♭ CL. 1,2.

BSN. 1,2.

HN. 1,2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I

VLN. II

VLA.

VC.

CB.

(snare drum)

(sus. cymbal)

WOOD BLOCKS

fff

f

f

FL. 1, 2.

OB. 1, 2.

B♭ CL. 1, 2.

BSN. 1, 2.

HN. 1, 2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I

VLN. II

VLA.

VC.

CB.

340

FL. 1,2.

OB. 1,2.

B \flat CL. 1,2.

BSN. 1,2.

HN. 1,2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I

VLN. II

VLA.

VC.

CB.

sfz

f

pp

mp

ppp

ppp

ppp

p

F - C \sharp
B - A \sharp
A \flat - G

GONG

gliss.

fff

fff

n.

pizz.

mp

n.

n.

n.

346 1.

FL. 1,2. *p*

OB. 1,2.

B♭ CL. 1,2.

BSN. 1,2. *n.* *p*

HN. 1,2.

B♭ TPT.

TBN. *mp* *p*

TIMP. *p* *mp*

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I. 346 *n.*

VLN. II. *n.*

VLA. *pizz.* *mp*

VC. *pizz.* *mp*

CB. *mp*

352

FL. 1,2. *mf*

OB. 1,2. 1. *mf*

B \flat CL. 1,2. *mf*

BSN. 1,2. *mf*

HN. 1,2. 1. *mp*

B \flat TPT. *mp*

TBN. *mf*

TIMP. *mf* C \sharp - D

PERC. 1

PERC. 2

PERC. 3

PERC. 4 CRASH CYMBAL

HP. *mf*

BAR.

VLN. I 352 *mf*

VLN. II *mf*

VLA. *mf*

VC. *mf* subito *mp*

CB. *mf*

E \flat G \sharp A \sharp
B \flat C \sharp

360

FL. 1.2. *mp*

OB. 1.2.

B \flat CL. 1.2. *mp*

BSN. 1.2. *mp*

HN. 1.2. 1. *mf*

B \flat TPT. *mp*

TBN. *mp*

TIMP. *pp*

PERC. 1 BASS DRUM *mp*

PERC. 2

PERC. 3 CROTALES *pp*

PERC. 4 TAMBOURINE *pp*

HP.

BAR.

360

VLN. I *mp* *sim.*

VLN. II *mp* *sim.*

VLA. *mp*

VC. *mp*

CB. *mp*

80

[illegible]

381

FL. 1.2.

OB. 1.2.

B♭ CL. 1.2.

BSN. 1.2.

HN. 1.2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I

VLN. II

VLA.

VC.

CB.

Up, lad: when the jour - ney's o-ver There'll_ be time _____ e -

389

FL. 1, 2.

OB. 1, 2.

B♭ CL. 1, 2.

BSN. 1, 2.

HN. 1, 2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

nough to sleep.

VLN. I

VLN. II

VLA.

VC.

CB.

403

FL. 1,2.

OB. 1,2.

B \flat CL. 1,2.

BSN. 1,2.

HN. 1,2.

B \flat TPT.

TBN.

TIMP.
(bass drum)

PERC. 1

PERC. 2
(tom-toms)

PERC. 3

PERC. 4

HP.

BAR.

VLN. I

VLN. II

VLA.
unis.

VC.
unis.

CB.

sfz

gliss.

fff

416

FL. 1, 2.

OB. 1, 2.

B \flat CL. 1, 2.

BSN. 1, 2.

HN. 1, 2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

SUS. CYMBAL

HP.

BAR.

416

VLN. I

VLN. II

VLA.

VC.

CB.

Detailed description of the musical score: The score is for measures 416 through 422. The woodwind section (Flute 1 & 2, Oboe 1 & 2, Clarinet B-flat 1 & 2, Bassoon 1 & 2) plays sustained notes with various articulations like accents and slurs. The brass section (Horn 1 & 2, Trumpet B-flat, Trombone, Timp., Percussion 1-4) also plays sustained notes. The percussion section includes a cymbal and other instruments. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) plays sustained notes with various articulations. The keyboard part (HP.) is mostly silent.

423

FL. 1.2.

OB. 1.2.

B♭ CL. 1.2.

BSN. 1.2.

HN. 1.2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

423

VLN. I

VLN. II

VLA.

VC.

CB.

428

FL. 1.2. *mp* *n.*

OB. 1.2.

B \flat CL. 1.2. *mp* *n.*

BSN. 1.2. *mp* *n.*

HN. 1.2. *mp* *pp*

B \flat TPT. *mp* *pp*

TBN. *mp* *pp*

TIMP. *p*

PERC. 1

PERC. 2

PERC. 3

PERC. 4 *GONG* *mp*

HP.

BAR.

428

VLN. I *mp*

VLN. II *mp*

VLA. *mp*

VC. *mp*

CB. *mp*

434 *rit.* -----

FL. 1.2.

OB. 1.2.

B♭ CL. 1.2.

BSN. 1.2.

HN. 1.2.

B♭ TPT.

TBN.

TIMP.

pp

PERC. 1

PERC. 2

PERC. 3

PERC. 4

(gong)

p

HP.

BAR.

434 *rit.* -----

VLN. I

p

VLN. II

p

VLA.

p

VC.

p

CB.

p

SCORE IN C

II. BRING, IN THIS TIMELESS GRAVE TO THROW (ELEGY)

TEXT BY A. E. HOUSMAN

ALAN SCOTT

EXPRESSIVELY ♩ = 80

2 FLUTES

2 OBOES

2 CLARINETS IN B \flat

2 BASSOONS

2 HORNS IN F

TRUMPET IN B \flat

TROMBONE

TIMPANI
25" = D \flat
28" = B \flat
32" = F \sharp

PERCUSSION 1

PERCUSSION 2

PERCUSSION 3

PERCUSSION 4

HARP
D C \sharp B | E F G \sharp A

BARITONE SOLO

EXPRESSIVELY ♩ = 80

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO
mp

CONTRABASS

9

FL. 1,2.

OB. 1,2.

B \flat CL. 1,2.

BSN. 1,2.

HN. 1,2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

9

VLN. I

VLN. II

VLA.

VC.

CB.

mp

mp

div.

n.

17

FL. 1,2.

OB. 1,2.

B♭ CL. 1,2.

BSN. 1,2.

HN. 1,2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I

VLN. II

VLA.

VC.

CB.

SUS. CYMBAL

n. <

pp

pp

unis.

mp

div.

33 *rit.* -----, ♩ = 80

FL. 1, 2.

OB. 1, 2.

B♭ CL. 1, 2.

BSN. 1, 2.

HN. 1, 2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

33 *rit.* -----, ♩ = 80

VLN. I

VLN. II

VLA.

VC.

CB.

mp

pp

pp

mp

pp

ppp

mf

n.

div. stagger bowing

arco

mp

pp

n.

96 *mp*

42

FL. 1,2.

OB. 1,2.

B♭ CL. 1,2.

BSN. 1,2.

HN. 1,2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

mp
Bring, _____ in_ this time - less grave to _____ throw, _____

42

VLN. I

VLN. II

VLA.

VC.

CB.

50

FL. 1.2.

OB. 1.2.

B♭ CL. 1.2.

BSN. 1.2.

HN. 1.2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

No cy-press, som-bre on the snow;

VLN. I

VLN. II

VLA.

VC.

CB.

mp *f* *mp*

mp *f* *n.*

p *mf* *p*

p *mf* *p*

p *mf* *p*

p

mf

mp *f* *mp* *n.*

mp *f* *mp* *p* *div. stagger bowing*

mp *f* *n.*

98

55

FL. 1,2.

OB. 1,2.

B \flat CL. 1,2.

BSN. 1,2.

HN. 1,2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

55

VLN. I

VLN. II

VLA.

VC.

CB.

mp

mf

p

mp

mp

Snap not from the bit - ter yew His

[illegible]

66

FL. 1, 2.

OB. 1, 2.

B♭ CL. 1, 2.

BSN. 1, 2.

HN. 1, 2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

- mar - y, bright with rime And spar - kling to the cruel

VLN. I

VLN. II

VLA.

VC.

CB.

pp

mf

pp

unis.

unis.

unis.

unis.

3

3

6

6

a2

F - E

SNARE DRUM

F#

69

FL. 1.2. *f* *pp* *mp* *3*

OB. 1.2. *f* *pp*

B♭ CL. 1.2. *f* *mf* *n.* *mp* *3*

BSN. 1.2. *f* *n.*

HN. 1.2. *mf* *pp*

B♭ TPT. *mf*

TBN. *mf* *pp*

TIMP. *mf* E - D

PERC. 1

PERC. 2

PERC. 3 *mf* VIBRAPHONE (bowed)

PERC. 4 *mf*

HP. *f* G A♭

BAR. *clime;*

VLN. I *f* *mf* *mp*

VLN. II *f* *mf* *mp*

VLA. *f* *mf* *n.*

VC. *f div.* *n.*

CB. *f* *n.*

76

FL. 1,2.

OB. 1,2.

B \flat CL. 1,2.

BSN. 1,2.

HN. 1,2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

76

VLN. I

VLN. II

VLA.

VC.

CB.

mp

expressively

mp

expressively

mp

HEAVILY ♩ = 112

82

FL. 1, 2. *mf*

OB. 1, 2.

B♭ CL. 1, 2. 1. *mf*

BSN. 1, 2. *mf*

HN. 1, 2. 2. *mp* \rightrightarrows *pp*

B♭ TPT. *mp* \rightrightarrows *pp*

TBN. *mp* \rightrightarrows *pp*

TIMP. *mp*

PERC. 1

PERC. 2

PERC. 3

PERC. 4 GONG *mp*

HP.

BAR.

82 HEAVILY ♩ = 112

VLN. I *mf*

VLN. II *mf*

VLA. (div.) *mf*

VC. (div.) *mf*

CB. *mf* *pizz.*

89

FL. 1.2.

OB. 1.2.

B♭ CL. 1.2.

BSN. 1.2.

HN. 1.2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I

VLN. II

VLA.

VC.

CB.

D - C♯
A - B

TRIANGLE

p

p

p

*unis.
pizz.*

p

*unis.
pizz.*

p

96

FL. 1.2.

OB. 1.2.

B♭ CL. 1.2.

BSN. 1.2.

HN. 1.2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

mp

Nor___ plod the win - ter land to look___

96

VLN. I

con sord.

pp

VLN. II

con sord.

pp

VLA.

(pizz.)

VC.

(pizz.)

CB.

104

FL. 1,2.

OB. 1,2.

B♭ CL. 1,2.

BSN. 1,2.

HN. 1,2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

104

VLN. I

VLN. II

VLA.

VC.

CB.

For wil - lows in the i - - cy brook

111

FL. 1.2.

OB. 1.2.

B♭ CL. 1.2.

BSN. 1.2.

HN. 1.2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

111

VLN. I

VLN. II

VLA.

VC.

CB.

mp > *pp*

mp > *pp*

mp > *pp*

p

mf

C♯ - D

mf

To cast — them leaf - less round him: —

mp

unis.

stagger bowing

120

FL. 1, 2.

OB. 1, 2.

Bs CL. 1, 2.

BSN. 1, 2.

HN. 1, 2.

Bs TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I

VLN. II

VLA.

VC.

CB.

1.

p

mp

n.

p

pp

p

mp

bring No spray

n.

n.

n.

mp

p

mp

109

127

FL. 1,2. *mf* 1. 3.

OB. 1,2. *mf* 1. 3.

B♭ CL. 1,2. *n.* *p* *mp* *mf* 3.

BSN. 1,2. *n.* *mp* *mf*

HN. 1,2. *p* *mp*

B♭ TPT. *mp*

TBN. *p* *mp*

TIMP. *mp*

PERC. 1

PERC. 2

PERC. 3

PERC. 4 *SUS. CYMBAL* *n.*

HP. *mf* 3.

BAR. *mf* 3. that ev - er buds in

VLN. I *mf*

VLN. II *mp* *mf*

VLA. *mp* *mf*

VC. *mf*

CB. *mf*

110

134

FL. 1,2. *f*

OB. 1,2. *f*

B♭ CL. 1,2. *f*

BSN. 1,2. *f*

HN. 1,2. *mf* *a2*

B♭ TPT. *mf*

TBN. *mf*

TIMP. *mf*

BASS DRUM

PERC. 1 *mf*

PERC. 2

PERC. 3

PERC. 4 *f* *mf* GONG

HP. *f*

BAR. *f* spring.

VLN. I 134 *div.* *f*

VLN. II *div.* *f*

VLA. *div.* *f*

VC. *f*

CB. *arco* *f*

[illegible]

114

152

FL. 1,2.

OB. 1,2.

B \flat CL. 1,2.

BSN. 1,2.

HN. 1,2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I

VLN. II

VLA.

VC.

CB.

mf

p

mp

n.

mp

p

pp

mf

p

div.

p

unis.

p

E F G A \flat
B C \sharp D

158

FL. 1.2.

OB. 1.2.

B♭ CL. 1.2.

BSN. 1.2.

HN. 1.2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

mp

3

But if the Christ-mas field_____ has kept Awns_ the

158

VLN. I

VLN. II

VLA.

VC.

CB.

164

FL. 1.2.

OB. 1.2.

B♭ CL. 1.2.

BSN. 1.2.

HN. 1.2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

last glean-er o - - - ver - sept,— Or shriv - elled _____ flax,

164

VLN. I

VLN. II

VLA.

VC.

CB.

118

178

FL. 1, 2. *p*

OB. 1, 2. 1. *p* *mf* *p* 2. *p*

B♭ CL. 1, 2. 1. *p* *mf* *p*

BSN. 1, 2. 1. *sfp*

HN. 1, 2. 2. *mp*

B♭ TPT. *mp*

TBN. *mp*

TIMP. *mp* GONG

PERC. 1 *mp*

PERC. 2

PERC. 3

PERC. 4 VIBRAPHONE *mp*

HP.

BAR.

VLN. I 178 *two;* *unis.* *p*

VLN. II *mf*

VLA. *mf*

VC. *div.* *mf*

CB. *pizz.* *mf*

184

FL. 1, 2.

OB. 1, 2.

B♭ CL. 1, 2.

BSN. 1, 2.

HN. 1, 2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I

VLN. II

VLA.

VC.

CB.

p *mf* *p*

sfz *sfz*

E - F♯

mp

Or if one haulm whose

184

191

FL. 1.2.

OB. 1.2.

B \flat CL. 1.2.

BSN. 1.2.

HN. 1.2.

B \flat TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

— year is o'er — Shiv - ers on the up - land —

191

VLN. I

VLN. II

VLA.

VC.

CB.

198

FL. 1, 2. *mf* *f*

OB. 1, 2. *mf* *f*

B♭ CL. 1, 2. *mf* *f*

BSN. 1, 2. *mf* *f*

HN. 1, 2. *mp* *sfz* *f*

B♭ TPT. *mp* *f*

TBN. *mp* *f*

TIMP. *mp* *f* C♯ - D♯

PERC. 1 [BASS DRUM] *p* *f*

PERC. 2 [ANVIL (low)] *p* *f*

PERC. 3

PERC. 4 [SUS. CYMBAL] [CRASH CYMBAL] *f*

HP.

BAR. *mf* *mf* 3 3

frore, Oh, bring from hill and

VLN. I *mf*

VLN. II *unis.* *p*

VLA. *mf* *f* *p*

VC. *mf* *f* *mp*

CB. *arco* *mf* *f* *pp*

205

FL. 1, 2. 1. *mp*

OB. 1, 2. 1. *mp*

B♭ CL. 1, 2. 1. *mp*

BSN. 1, 2. 1. *mp*

HN. 1, 2.

B♭ TPT.

TBN.

TIMP. *p*

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR. *3* stream and plain *3* What - - - ev - er will not

205

VLN. I

VLN. II *mp*

VLA. *mp*

VC. *3*

CB. *mp*

210

FL. 1, 2. *mf*

OB. 1, 2. *mf*

B♭ CL. 1, 2. *mf*

BSN. 1, 2. *mf* *n.*

HN. 1, 2. *mp*

B♭ TPT. *mp*

TBN. *mp*

TIMP. *mp* F# - G

PERC. 1 *mp* [BASS DRUM]

PERC. 2

PERC. 3

PERC. 4

HP. *mp* *mf*

BAR. *mf*

flow - - - er a - - - - gain, _____

210

VLN. I *mf* *mp* *3*

VLN. II *mf* *mp*

VLA. *mf* *mp*

VC. *mf* *mp*

CB. *mf* *mp*

mf 124 *mp*

[illegible]

222

FL. 1, 2. *p* *mp*

OB. 1, 2. *p* *mp*

B♭ CL. 1, 2. *p* *mp*

BSN. 1, 2.

HN. 1, 2. *pp* *a2* *p*

B♭ TPT.

TBN.

TIMP. *pp* D - E

PERC. 1

PERC. 2

PERC. 3 CROTALES (bowed) *p*

PERC. 4 VIBRAPHONE *p* *Red.*

HP. *p*

BAR. *bide e - tern - al bed - fel - lows*

222

VLN. I *p* *mp*

VLN. II *p* *mp*

VLA. *p*

VC. *p* *mp*

CB.

229

FL. 1, 2. *p*

OB. 1, 2. *p*

B^b CL. 1, 2. *p* 3 3

BSN. 1, 2.

HN. 1, 2. *pp*

B^b TPT. *pp*

TBN.

TIMP. *mp*

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

229

VLN. I *p*

VLN. II *p*

VLA.

VC. *p*

CB.

235

FL. 1,2. *f* *mp* *n.*

OB. 1,2. *f* *mp* *n.*

B♭ CL. 1,2. *f* *a2* *mp* *n.*

BSN. 1,2. *f* *mp* *n.*

HN. 1,2. *f*

B♭ TPT. *f* *p* 3

TBN. *f*

TIMP. *f* E - C♯
A - B

PERC. 1 *f* BASS DRUM

PERC. 2 *f*

PERC. 3 *f*

PERC. 4 *f* (bowed) *mf* *mp* *pp* *

HP. *f* F♯ G♯
D♯

BAR. *f*

VLN. I 235 *f* *div.* *mp*

VLN. II *f* *div.* *mp*

VLA. *f* *div.* *n.*

VC. *f* *mp* *n.*

CB. *f* *mp* *n.*

242

FL. 1, 2.

OB. 1, 2.

B♭ CL. 1, 2.

BSN. 1, 2.

HN. 1, 2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

VLN. I

VLN. II

VLA.

VC.

CB.

1. *p*

p

pp

BASS DRUM

pp

VIBRAPHONE (bowed)

p

GONG

pp

f *allegro*

p *mp* *3*

Where low up-on the couch he lies — Whence he nev-er shall a -

242

p

p *n.*

TEMPO I, MAJESTICALLY ♩ = 80

249

FL. 1, 2. *f* *crescendo poco a poco*

OB. 1, 2. *f* *crescendo poco a poco*

B♭ CL. 1, 2. *f* *crescendo poco a poco*

BSN. 1, 2. *f* *crescendo poco a poco*

HN. 1, 2. *f* *crescendo poco a poco*

B♭ TPT. *f* *crescendo poco a poco*

TBN. *f* *crescendo poco a poco*

TIMP. *mf* *crescendo poco a poco*

PERC. 1 *f* *crescendo poco a poco* [BASS DRUM]

PERC. 2 *f* *crescendo poco a poco* [CHIMES]

PERC. 3 *f* *crescendo poco a poco* [TRIANGLE]

PERC. 4 *f* *crescendo poco a poco* [SUS. CYMBAL] *mp* [SNARE DRUM]

HP. *f* *crescendo poco a poco*

BAR. *f* *crescendo poco a poco*

rise.

TEMPO I, MAJESTICALLY ♩ = 80

249

VLN. I *f* *crescendo poco a poco*

VLN. II *f* *crescendo poco a poco*

VLA. *f* *crescendo poco a poco*

VC. *div.* *f* *crescendo poco a poco*

CB. *f* *crescendo poco a poco*

[illegible]

262

FL. 1, 2. *mp*

OB. 1, 2. *mp*

B♭ CL. 1, 2. *mp*

BSN. 1, 2. *mp*

HN. 1, 2. *p*

B♭ TPT. *p*

TBN. *p*

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4 *p* **VIBRAPHONE**

HP.

BAR.

VLN. I *mp* *unis.* *n.*

VLN. II *mp* *unis.* *n.*

VLA. *div.* *mp*

VC. *mp*

CB. *mp* *n.*

270

FL. 1,2.

OB. 1,2.

B♭ CL. 1,2.

BSN. 1,2.

HN. 1,2.

B♭ TPT.

TBN.

TIMP.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

HP.

BAR.

270

VLN. I

VLN. II

VLA.

VC.

CB.

CHIMES

pp

TRIANGLE

pp

pp

n.

APPENDIX C: SELECTED POEMS

Text by A.E. Housman (1859–1936)

IV REVEILLE

Wake: the silver dusk returning
Up the beach of darkness brims,
And the ship of sunrise burning
Strands upon the eastern rims.

Wake: the vaulted shadow shatters,
Trampled to the floor it spanned,
And the tent of night in tatters
Straws the sky-pavilioned land.

Up, lad, up, 'tis late for lying:
Hear the drums of morning play;
Hark, the empty highways crying
"Who'll beyond the hills away?"

Towns and countries woo together,
Forelands beacon, belfries call;
Never lad that trod on leather
Lived to feast his heart with all.

Up, lad: thews that lie and cumber
Sunlit pallets never thrive;
Morns abed and daylight slumber
Were not meant for man alive.

Clay lies still, but blood's a rover;
Breath's a ware that will not keep.
Up, lad: when the journey's over
There'll be time enough to sleep.

XLVI

Bring, in this timeless grave to throw,
No cypress, sombre on the snow;
Snap not from the bitter yew
His leaves that live December through;
Break no rosemary, bright with rime
And sparkling to the cruel clime;
Nor plod the winter land to look
For willows in the icy brook
To cast them leafless round him: bring
No spray that ever buds in spring.

But if the Christmas field has kept
Awns the last gleaner overstept,
Or shrivelled flax, whose flower is blue
A single season, never two;
Or if one haulm whose year is o'er
Shivers on the upland frore,
—Oh, bring from hill and stream and plain
Whatever will not flower again,
To give him comfort: he and those
Shall bide eternal bedfellows
Where low upon the couch he lies
Whence he never shall arise.

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